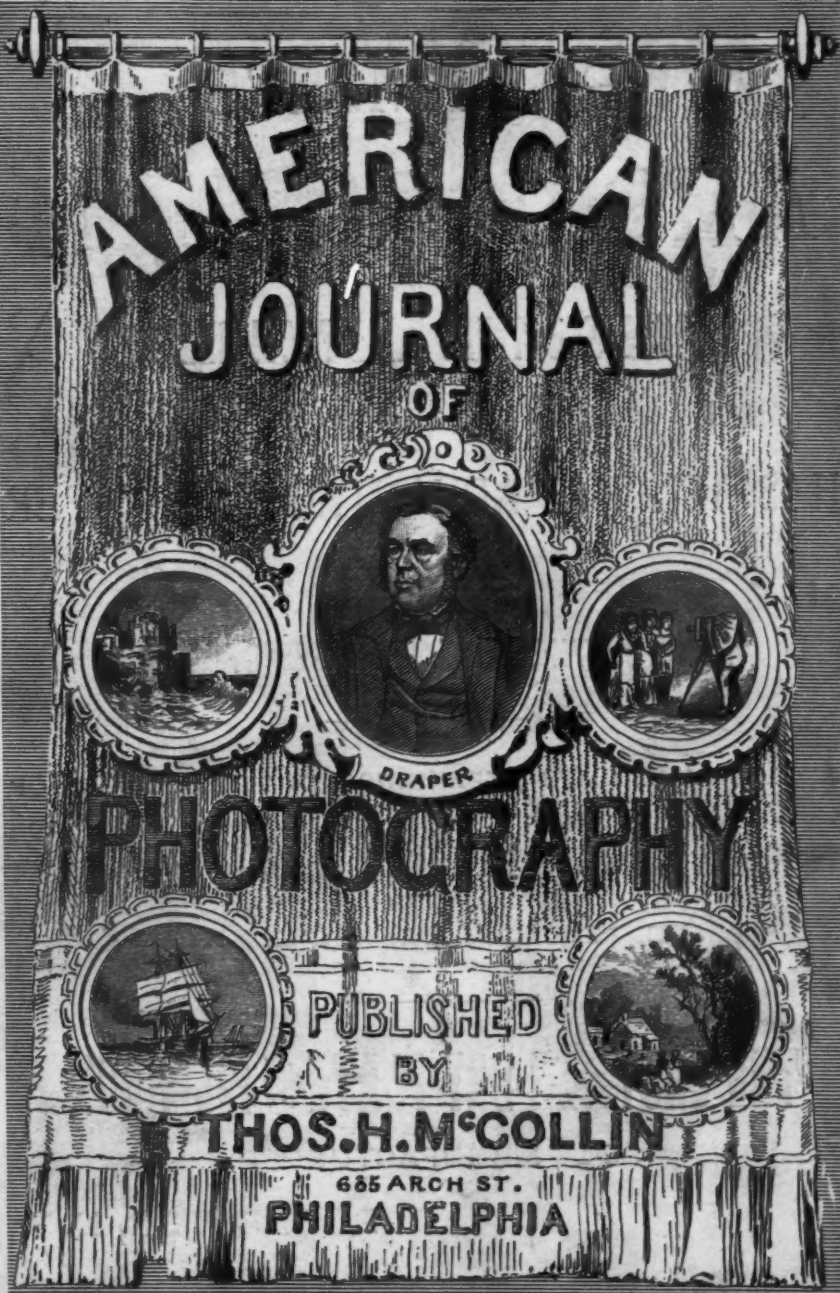



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OF




DRAPER



**PHOTOGRAPHY**



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NEGATIVE ON EASTMAN'S AMERICAN FILM.

By WILLIAM H. RAU, PHILADELPHIA





# AMERICAN JOURNAL OF PHOTOGRAPHY.

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## AMERICAN JOURNAL OF PHOTOGRAPHY.

—PUBLISHED MONTHLY.—

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### Reminiscences of Travel of an "Old-Time" Amateur.

(Continued from September number.)

*To the Editor of the American Journal of Photography.*

Dear Sir :—An average trip through Northern Europe with the camera would probably be suited rather to architecture than to general landscape. Taking the Netherlands, for instance, no one would be specially attracted by the miles upon miles of flat fields, intersected by canals, ditches, or roads; and yet some great art works in monochrome—etchings particularly, remain as valued relics of the older artists of these very lands. Their subjects, too, were often chosen in these same flat and tame places; and so startling are the effects produced, that those interested in the composition of landscape may well study these works, many of which can be found reproduced in this country.

But any photographer desirous of trying his hand at architectural subjects will soon forget the flat lands when he finds himself in the cities hereabout. There is not one of them, nay scarcely the smallest town, that does not contain something of interest to the architect and general traveler. The outfit required to do *full justice* to such subjects, should have double swing backs and a liberal number of lenses, including some of the widest angle obtainable for occasional use.

It would be merely repetition if I were to tell you in detail what happened, or rather what did *not* happen, to me in most

of the places I worked in. As there are exceptions to everything, however, I will linger long enough in the delightful old town of Haarlem (Holland) to say how I had to change a lot of plates in daylight in a small room of the hotel, the door to which had no fastening of any kind. Yellow paper soon made the windows right, but the frequent passers by in the entry finally decided me to stand with my back against the door. The work was accomplished, but in a bungling fashion. This occurred near noon, after having been out all the morning hard at work and being very much annoyed by the people; the first time the camera appeared, a *gang* of idlers, of all ages up to seventy years, came about me like bees, and buzzed about the tripod, with their enormous heavy wooden shoes, at such a rate that I could hardly get the plates exposed. I had hoped that my withdrawal into the hotel would rid me of them; but, vain hope! When I came out again there they were in waiting, and there was actually nothing to be done but to work right on with their figures criss-crossing the foreground all the time. I believe that my slow albumen plates (exposures 5 to 10 minutes) saved me from complete discomfiture in this case as in others, for an exposure of even a single second would have shown blurring in the moving groups so close at hand, and besides would have detracted from the general effect of the fine buildings which were the subjects of the picture.

While making a view of the Cathedral here from the steps of the State House, I was twice cut short, just as about to expose, by *wedding parties*, who always perform the legal part of the contract in this place. Be sure I wished them my best

congratulations ! Doubtless one reason of the interruption was the fine weather ; for on the day after, in addition to the crowd of rabble, I had a dark cloudy sky with high winds. The weather all through the Netherlands is very capricious, and here let me again urge the point, that architectural subjects in general will never be effective if photographed without sunlight.

Those of your readers who are fond of tulips, hyacinths and "Dutch Bulbs," in all their varieties, will be interested to know that Haarlem is and has been for centuries the leading emporium for these sweet, spring flowers. It has very numerous subjects for the camera, a magnificent organ in the Cathedral, or "Groote Kerk," and much that is well worth seeing in the Teyler Museum and the picture galleries.

Our route led me hence to Antwerp and to the queer old town of Mechlin (formerly famed for lace), in each of which I "bagged" the Cathedral in spite of winds, skies, and crowds. The inconveniences of development in a hotel bed-room I have before spoken of ; but as the washed collodion emulsion had just then been introduced, I remember the great ease and saving of time in working the emulsion compared to the older fashioned plates. The process was, however, not free from certain defects, and I owe a great part of my after success in avoiding the peculiar transparent spots, which would sometimes appear, to Mr. W. B. Woodbury, who told me much in detail about the process. I enjoyed a long evening with this very able man at his house at Lower Norwood, near London. He began by showing me a series of 7x5 negatives, made during a tour in Italy, on washed collodion emulsion, which, for delicacy and perfection, exceeded any series of views I have ever seen, either before or since. He also taught me his newly invented process for transferring the negative film to paper (while traveling and away from home conveniences), and thence back to glass again. This, of course, has the double advantage of leaving the glass clear for another coating, and of putting the negative film into a shape that will bear transportation better

than it would on glass. This was a close approach to the present system of paper negatives. Mr. Woodbury also showed me a number of interesting matters connected with the mechanical printing process for which he did so much. Not the least ingenious of his ideas was a tank for washing prints, made like one box within another, and a false bottom of split cane for the prints to rest on. There was a pivot at the centre, and the compartment holding the prints was made to rock slowly to and fro by a crank attached to a small tin water-wheel about eight inches in diameter, the water at the same time circulating in the tank and thoroughly washing the prints, while an automatic siphon emptied the whole every few minutes.

The prints that I secured from the negatives I saw were made, so Mr. Woodbury told me, on ready-sensitized paper. I could well appreciate the convenience of such an article in the tricky light and climate of England, where there are but few days comparatively when a batch of paper floated in the morning would be apt to be successfully finished by evening. But I noticed that all the prints had somewhat foxy-red tones, and an absence of that rich depth in the shadows that is the beauty of a good silver print. This was just nine years ago, and I am glad to learn that the sensitized papers now sold are of superior quality. Nevertheless, if we ask any professional printer what process or paper will give him the best results, I think there will be but one answer, which I need not mention. This was borne in upon my mind when I recognized very plainly that the prints I obtained (and they were carefully selected from a large number) by no means did justice to these magnificent negatives of Mr. Woodbury's.

The portable or pocket camera, with walking-cane tripod, was also at that time a "hobby" of this same remarkable man. He had constructed a handy little instrument, weighing perhaps as much as a large opera glass, with a stand which could really be used as a cane. Perhaps it may be worth while to describe this in full at a future time, but I will only say now that I

saw fairly good work made with it. For my own part, I cannot but look upon these things as toys which may do for fair weather photography, but are sure to be swamped in a heavy sea, or perhaps in a capful of wind (literally).

My next work was in Scotland, consisting merely of a few views in Edinburgh and at Melrose Abbey. This reminds me of the caution I gave in my last letter as to the importance of having *firm ground* under the tripod. Being compelled to give a lengthened exposure in the choir of the Abbey, owing to bad light, I was much vexed to find that the tripod had settled during exposure, although I always tried to make it a point to see to this very thing. The ground had been soaked and softened with heavy rains, and I suppose this was the reason. The plate was in all other respects perfect.

A short trip in the beautiful country of Derbyshire was entirely spoiled for photography by rain and wind, at which, I hope, I grumbled enough in my last letter, Mr. Editor, to suit the patriotism of any American citizen, no matter how republican.

The following year I entered upon a new field of work, consisting largely of street-views and architecture in the cities of Germany. Now, I have just spoken of the trouble of photographing in the streets of Dutch towns, owing to the inquisitiveness of the people, but it was altogether different in Germany. Here grown people will seldom or never interfere with the photographer; but woe betide him if he is near a school, for the dismissing bell may ring at any moment, and THEN—. I was once fairly driven from the field by children, who seemed to rise up as if by magic from the very stones of the street. I ran for shelter to a neighboring restaurant, and just as I finished lunch the bell rang, *for school* this time, and in a moment I had a perfectly clear street.

Very truly yours,

ELLERSLIE WALLACE.

PHOTOGRAPHERS are beginning to realize the importance of a standard for solutions.

## PHOTOGRAPHIC ASSOCIATION OF AMERICA.

### *Fourth Day—Continued.*

Mr. Ryder turned the tide of discussion from the "photographic smile," by directing thought into the deeper waters of plate development.

He likened the development of a gelatine plate to the management of an engine and a train of cars. A good engineer will know how heavy his train is, what the grade is, how much he must pull out his throttle to start it easily or quickly. Sufficient thought is not always given to the method of treatment of an exposed plate. As a rule in development, too much steam is put on. The shutter is opened too wide at first, and the discovery is not made that too much force has been expended until it is too late. To carry out the simile, the train is off the track. The safest plan is to start at a slow rate, so that the brakes can be put on before the momentum becomes too great to control. It is easier to increase the speed gradually.

Mr. Truman gave the result of his experience in reduction of negatives. He was experimenting with iron to some extent, and found that negatives of different density overtimed and undertimed can be brought back to original printing quality by using iodine, a saturated solution in alcohol, making a strong tincture and combining it with cyanide, reducing the iodine back to a white state and pouring it in a dilute solution over the plate if overtimed. It will bring out the shadows completely. If it is undertimed, a little mercury is used. A saturated solution of bichloride of mercury, a drop or two in the solution.

Mr. Truman is rather obscure in this record of his experiment with iron. In the original stenographic report mention is made of a *saturated solution of alcohol*, but none of the journals has noticed the error.

The shadows in an undertimed picture will not be reduced in proportion to the high lights, as in the case of many reducers. A negative was left in the developer very nearly all night, so that it became very intense.

In treating with iron and then with cyanide, he cut the intensity down so as to make a very good negative for printing purposes.

Mr. Cooper also gave his experience in reducing methods.

He objected to the use of cyanide and mercury, not on the ground of inefficacy to do the work, but for their poisonous qualities. Iodine also, he thought, objectionable.

Some years ago in operating with bromide paper, he found that after developing with the old oxalate developer that after it had become quite old it showed a very peculiar action on the print when put in the hypo without thoroughly washing the iron out of it.

He found that when the print was hastily washed and put in the hypo certain spots turned red, while others were bleached and here and there black spots. The phenomenon suggested a reducing action, and he determined to investigate it. About the same time the potassic ferric oxalate deposited at the bottom of the jar containing the waste oxalate developer began to be talked of in the journals. He happened to have a bottle containing these green crystals.

He found as a reducer it was too energetic, but by merely treating it to a little shaking, and adding a little water, it could be brought into subjugation.

He now employs it as a reducer, in the proportion of one ounce to four ounces of water, and adds it to an ounce and a half of ordinary hypo sulphite of soda. It forms a beautiful green solution. It may be used in connection with either the oxalate or pyro development.

One drachm is added to two ounces of water and poured over the plate. Its action is very rapid.

Mr. Cooper believes there is no reducer on earth that will reduce the high lights and not proportionately reduce the shadows. A tuft of cotton is used in applying the reducer. Do not rub anywhere else than the spots it is desired to reduce.

In answer to the question, How the German photographers make their photographs? Mr. Cramer said that their practice

differed from ours in one point at least—that is, they do not fume their paper. He thought we overdo the matter of fuming. Too much fuming produces heavy shadows and destroys the fine detail which is so much admired in German work. Their practice, he thought, is to use a much stronger silver bath, and to do away with fuming all together.

Mr. Cooper indorsed the views of Mr. Cramer, and thought that a great error is made throughout the country in long silvering in a comparatively weak bath. He mentioned having met a man who actually silvered four minutes during cold weather. A minute to two minutes was common practice.

A strong bath by coagulating the surface of the albumen prevents the solution from penetrating too far; the result is the picture is upon the surface of the paper, and not sunken in. It is brilliant, not flat and tame.

The process also effects a saving in gold, as far less toning is required.

Mr. Galloway, of Fort Smith, Ark., spoke of the trouble of tear-drops, occasioned by using a strong silver bath.

Mr. Cooper suggested rubbing the surface of the paper with cotton batting, and would not yield his belief in the efficacy of the strong bath to produce beautiful prints. The President evidently was not a convert to his doctrine, as he briefly remarked, "Your bath is too strong."

Mr. Rollings avoided tear-drops by keeping his paper moist by placing a sponge in the box in which the paper is kept.

Mr. Ryder and others advocated the dampening process.

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#### Improvement in Photographic Printing and Enlarging.

(Concluded.)

Two hours washing in ten or twelve changes of water is sufficient to remove all traces of hypo, and the prints are ready for mounting immediately, if desired, or they may be dried by allowing to drain on a screen covered with cheese cloth.

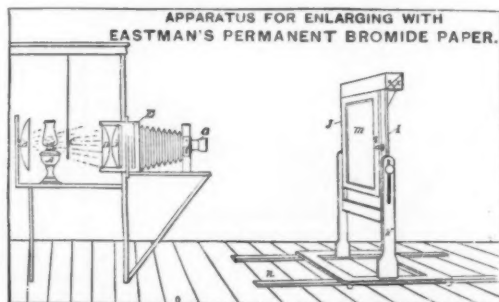
Mounting on muslin-covered stretchers may be accomplished either wet or dry,

the first method being the most expeditious and satisfactory. This is conducted as follows: Drain your print of all surplus moisture, and lay it face down on a table, over which is thrown smoothly a well wetted sheet of rubber-coated cloth, apply the paste thoroughly to the back; paste also evenly, and without lumps, over the face of the muslin stretcher. If the print is accurately centred on the sheet of paper, the mount may be laid on it, face down, and rubbed in contact with a wad of soft cloth, care being taken to avoid rubbing too close to the stretcher, as this would present a visible outline on drying, and mar the appearance of the print. All air-bubbles should be carefully pressed as nearly towards the side as is safe. Take hold of the stretcher by one corner and

mounted print will fall to the table by its own weight. So much for manipulation.

*Apropos* of the reference I made to the proper centering of a picture as an aid to facilitate mounting, it is important that I direct your attention to the kits which are supplied with each enlarging easel. As I have mentioned before, their first purpose is to hold the paper firmly, and next to provide an accurate guide by which to determine the proper adjustment of your picture.

The apparatus now thrown on the screen is precisely similar to that noticed at first, with the addition of a pair of condensers and kerosene oil lamp as a suggestion for its use as an excellent artificial light. The lamp represented here is of the central draught kind, and known as the electric.



lift together with the rubber cloth; on dropping the latter, it will leave the surface of the print without resistance, which may be placed face up, and with the palm of the hand wetted, the edges can be brought into perfect contact. Drying may be hastened by exposure to a current of air in a well ventilated room.

Mounting on card-board may be accomplished in a somewhat similar manner. The print is pasted lying face down on the wetted rubber cloth; it is then raised and centred on its mount as in ordinary mounting. The only precaution necessary is that the damp rubber cloth is laid down on the face of the prints, and with a squeegee uniformly and rapidly moved back and forth, until contact is assured. Lift the rubber cloth by one end, and the

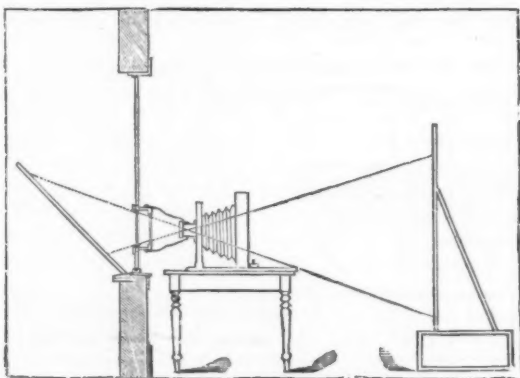
A still better lamp, constructed specially for the purpose, which gives a perfectly flat field of brilliant illumination, may be purchased for about five dollars.

It may not be out of place to say, that so far no self-contained apparatus for enlargement has yet been constructed that at all comes up to the requirements of a perfect definition or illumination, and therefore their use has proved more of a detriment than otherwise to experimenters with the permanent bromide paper. A well-constructed magic lantern may be used successfully where the negatives are limited to  $3\frac{1}{4} \times 4\frac{1}{4}$ , or at most  $4 \times 5$ . This is demonstrated by the apparatus on the stage; but as the professional photographer mostly deals with larger negatives, to him its use is not very practical.

To enable any man who does not feel justified in purchasing any special apparatus to arrange a simple means by which work of the most satisfactory character may be made, I give a diagram of an arrangement that has been found to answer perfectly. It is so well depicted here that it hardly needs explanation. It consists of a camera and lens placed before an aperture in a darkened room, which will accommodate the negative. To prevent any extraneous light entering the room, the lens is hooded with some suitable flexible material which will allow of a focusing movement of the box. The large end of the hood is fastened around the aperture containing the negative, so as to make the

here, that no better work chemically is to be obtained with an elaborate apparatus, nothing being gained save convenience in a large business.

By means of the magic lantern I will project a diagram spoken of on to the screen. Its purpose is plain, and being precisely similar in principal to the apparatus already described, I will merely call attention to the fact that it is provided with a pair of 12-inch condensers, which are always a necessity where artificial light is used. In this case the electric light supplies the illumination, which it is necessary to soften by means of a piece of ground glass between the condensers. Immediately in front of the light hangs a frame



AN IMPROVED ENLARGING APPARATUS.

room secure from the entrance of daylight.

The easel is a simple affair and may be a flat door, drawing board, or table top tipped up endwise and secured in position. On this the focusing is done, after which the sensitive paper is pinned up and the exposure made.

A number of persons desirous of embarking in this business on a large scale, having come many miles to see the apparatus at the factory, the Eastman Company have permitted me to prepare a diagram of their own outfit, having no secrets connected with enlarging that are not free to the world: this is done with the object of saving time and expense to would-be extensive enlargers. It may be said right

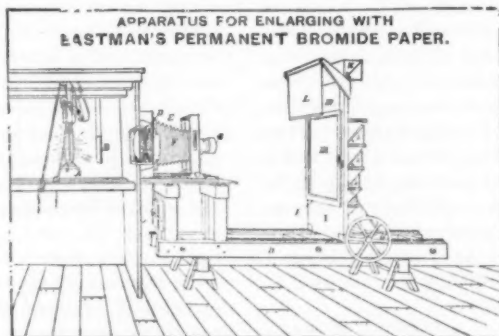
(B), which is designed to carry stained glasses of exceedingly light tints, yellow to increase contrast in a weak negative, and very light blue to decrease it in the case of strong and yellow plates. This is quite a dodge, and may be used as a most efficient aid in these cases; and is recommended to work equally well with any method of illumination.

Now let us glance at the practical importance of this subject to the photographers of to-day. When I say of the "photographers of to-day," it is with good reason. The long period of comparative quiet in photographic discovery that succeeded the introduction of the wet plate, dropped multitudes of photographers into the mire of self satisfaction, born of a con-

sciousness that they knew all there was to be known about photography as it existed in their generation, and they felt quite certain that nothing was going to be produced that would disturb them in their day. So when the dry plate came around modestly asking recognition, it was met in numerous instances with the upturned nose of scorn by the men who hugged the belief that photographic knowledge and experience had its Alpha and Omega in their establishments. It was with supercilious chuckles that they watched the struggles of the young men on the other side of the street in their determination to overcome the difficulties of a new process, which would be a power that would enable them to get the lead of their older and more

or the other of them will get your trade while you are waiting, and the observing public will quickly remark when you advertise that you are prepared to supply the demand: "Aha, I see those young chaps across the way have forced old man Gallic to follow their lead." Quite a drop to fall from the proud position of the "leading photographer" to what the public quickly recognizes you as, "the following photographer."

Apart from this consideration, is there any money in it? Five minutes' thought, after seeing the work that can be produced, will settle that question in the affirmative. The possibility of being able to assure your customer of an absolute counterpart of a cabinet with which he or



APPARATUS USED IN THE EASTMAN FACTORY.

self-confident competitors. Did they succeed? Aye, they did, and to-day from every part of the country is to be heard the wail of the once leading artist, that "The business is ruined." The fact is that he failed to adopt the new process in time to make it a feature of his establishment at increased prices, until his neighbor at reduced rates showed better work than he was making, captured first the babies and then the rest of the family. That should be a lesson, and therefore I urge it upon the photographers of to-day to investigate this matter thoroughly for themselves. Don't persuade yourselves that it is best for you to wait until Smith, or Jones, or Robinson makes a success of it before you will try, because either one

she expresses perfect satisfaction, unaltered in facial line or expression by the idealization of any artist, and at a cost vastly below that ever asked before for anything approaching it in quality, is a guarantee of itself that there is money in it. Besides this, consider the possibilities of pushing business by advertising this specialty. If you look at the advertising columns of the journals, you will see that the dealers recognize in it a specialty that will demand attention, and make it a prominent feature of their notices, and with good reason, for this is one of the lights which it would be unwise to place under a bushel.

The matter of quick proofs from wet negatives on "A" paper is one of immense

importance, and no photographer can afford to lose sight of it. The ease with which this can be accomplished, and the result of such a method of dealing with your sitters, is too evident to be enlarged upon. It is rather early perhaps to urge the adoption of the permanent bromide paper for general work, as the public needs to be educated gradually to a change. For while the most cultivated and art-loving class are unanimous in favor of the engraving black tone, those less informed on these subjects no doubt entertain other preferences. These will gradually die out, as intelligent taste sets the example and leads in another direction.

Before closing, it is important to state, as showing the certainty and uniformity both of the paper and the method of manipulation, that the large exhibit of prints presented at this convention was begun and completed in three days.

This needs explanation. So great was the pressure of business on regular orders, that it was almost decided to abandon the contemplated exhibition, as it seemed a hopeless task to do anything creditable in such a limited time. Bolder counsel prevailed, and with great energy the work was pushed. "Fortune favored the brave." The results can certainly be allowed to speak for themselves.

DAVID COOPER.

### On Focusing Sailing Ships and Other Moving Objects.

Read before the Photographic Convention of Great Britain.

BY J. TRAILL TAYLOR.

The importance of being able to focus a moving object under circumstances that admit of the exposure of the plate simultaneously with such focusing has long been recognized, and several devices to admit of its being done have been introduced. I do not here refer to the placing of the object in its best position on the sensitive plate, for this is easily effected by the supplementary finder or by sights placed upon the camera itself. One of the simplest and most elegant of the latter is the little folding square frame with cross wires erected on the front of the camera, with a folding

eye-hole piece for observation fixed on the posterior end. This is a French invention, and will be found illustrated in Monckhoven's "Optics," published twenty years ago.

But what I specially allude to is a means of ensuring a sharp focus of an object that is more or less constantly varying its distance from the camera, such as figures in a street or park, a restless wild animal in its yard in the Zoological Gardens, a ship or boat in rapid motion, or objects seen under like conditions of alteration of distance, and the effective photographing of which precludes the possibility of obtaining the focus on the ground-glass screen of the camera in the usual way. The condition for photographing objects of this class is that the plate shall be kept uncovered save by the exposing shutter, and that the focusing shall be effected through the agency of a separate lens of similar focus, or one which for the time being is relegated to this duty, a touch of the trigger effecting the exposure, when sharpness and correct position are obtained.

Sutton's reflecting camera, introduced in 1861, fulfilled this condition in an admirable manner. A mirror placed inside the camera at an angle of 45 degrees intercepted the rays from the lens, and served the two-fold purpose of preventing them from falling upon the sensitive plate at the back and of projecting them upwards upon the focusing screen, which was fitted in the top of the camera, and upon which the operator watched the image, now in a non-reversed position. Touching a trigger at the fitting moment, the mirror, which was hinged upon a pivoted axis, flew upwards, covering the ground-glass and permitting the light to fall upon the sensitive plate, the lens being capped by an automatic movement or otherwise. Cameras constructed on this principle are being made in the United States as detective cameras. In this only one lens was employed.

When photographing the animals in the London Zoological Gardens in 1873, Mr. Frederick York employed a supplementary camera having a lens identical with the working lens. This was erected on the top of the working camera, the mechani-

cal parts being such that the focusing of both was effected by one motion, so that what he saw focussed on the ground-glass of the upper camera he knew to be 'n equally sharp focus on the sensitive plate in that below. I remarked to Mr. York when I examined it with a view to writing the account of it which was published soon after, that it was a considerable expenditure of optical means to have such a costly lens as the focusing finder, and soon afterwards I simplified it in my own camera to the extent that the costly lens in Mr. York's case was superseded in mine by one of similar focus costing less than two shillings. The ground-glass of the finder—a circle of an inch and a half in diameter—was erected on the top of the camera on the plane of the sensitive plate, and was connected with its lens at first by two tubes of brown card-board, and subsequently by a tube of black calico distended by four strips of elastic rubber attached at each end. This answered so well that I can recommend it as something that may entirely supersede a large focusing screen, a great boon under many circumstances, especially when the camera is fitted with a roll holder for paper.

On one occasion, in the summer of 1881, when dashing through Boston (Mass., U. S. A.) Bay in the steam-launch "Ernest Edwards," and rushing under full steam up to one and then another and another ship or yacht which was coming in or going out under sail, although with the small camera I was then using—an 8x5 with a lens of eight inches focus—I got them all quite sharp in virtue of an optical law to which I shall presently refer, yet I realized that with a large camera and a lens of larger aperture and long focus absolute sharpness could only be obtained by a fluke, unless the distance of the ship from the camera were known with a fair degree of accuracy, I conceived the idea which I am now going to submit to you, and which, I venture to think, will not only meet with your approval but your adoption. It costs but little; it is worth much. But previous to doing so, let me, as cognate to this subject, recognize what has lately been done by some others in this direction.

The Jumelle opera-glass camera is doubtless familiar to many of you, as it has been before the public for nearly twenty years. In it one barrel is the focusing and the other the working camera. The small size of the plates (one and five-eighths square) limits its utility.

More ingenious is the system adopted by Marc Ferrez, and described by him at the January meeting of the Photographic Society of France. Premising that he employed a large camera for plates eighteen inches square for obtaining instantaneous views of shipping, and that after having got the image upon the ground-glass perfectly focused, by the time he got in the dark slide and opened it to take his shot the image of the object was no longer in the camera, or, if it was, it was imperfect and out of focus, he eventually mounted on it a small camera, the lens of which was connected with the larger one by a lever, which acted on the principal of the proportional compasses. Both lenses working thus in harmony, a great advantage is gained by the operator. I quote Professor Stebbing, who wrote at the time: "He can have his dark slide ready open and his instantaneous shutter set ready for a shot. He follows all the movements of the objects he wishes to photograph with the greatest ease on the ground-glass of the little camera, and when the object presents itself to the taste of the operator he has only to press the pneumatic ball and the sensitive plate receives the lightning-like impression."

I now submit my own camera and the system of focusing I have adopted. The camera, as you perceive, is an American one, by the American Optical Company, New York, to which I have adapted a lens of sixteen inches focus. Being fond of carrying with me a pocket telescope, I selected one the object glass of which is of precisely the same focus as the camera lens; and when I wish to focus the camera on a moving object, I take the little telescope (a cheap French one) from my pocket, draw out the slides, the second one of which moves very loosely, and by means of a pin projecting from the top of the lens board or front of the camera, I

instantly attach the object glass end of the telescope, doing the same with one of the sliding tubes to the ground-glass end of the camera. Careful adjustment is necessary when determining the position for the pin, and as both telescope and camera are now controlled by the rack and pinion of the latter, it is only requisite that you look at the object to be photographed through the telescope, and render the image sharp by the rack and pinion, to ensure the image formed by the camera lens being more perfectly focused on the sensitive plate than it could have been by focusing on the ground-glass in the usual way. When done with, the telescope is lifted from its position on the camera and returned to the pocket.

Although no trouble will be experienced in obtaining French telescopes of every focus suited for this purpose at prices ranging from five shillings upwards according to size, yet it may be well to observe that an accurate assimilation of its focus to that of the lens may be made by any one possessing mechanical knowledge. The object glasses of such telescopes are but rarely cemented, and by separating the components by a greater or less space its focus is lengthened. It is quite true that this will disturb its correction for the highest class of definition, but will not affect its working for the special purpose now being advocated. Such is the latitude permissible in this class of correction, that two common spectacle lenses, each approximately of twice the focus of the camera lens, may be made to serve as the objective of the finder, by noting, first, that their shortest focus is obtained by mounting them close together, whereas by separating them their focus is lengthened. With lenses of this class it is necessary to reduce their aperture by a diaphragm. Bear in mind that if the extemporized object glass of the finder be composed of a concave and a convex lens, the separation of the two lenses shortens the focus, whereas if both lenses are convex the focus is lengthened by such separation. It is quite possible to obtain, at a cost of less than sixpence, a round, unedged spectacle lens an inch and a half in diameter of any required focus; but for those who desire absolute

accuracy I recommend the employment of two such lenses.

The rule by which any definite focus may be accurately obtained is this: Knowing the focus of each of the two lenses, add them together, and subtract the distance of their separation, then multiply the two foci together, and divide this last quantity by the first, which gives the precise focus of the two lenses when combined. As I have previously said, the focus is lengthened by increasing the separation, and by the above rule this can be done with unerring accuracy. A rude object glass for a finder of this class must have a diaphragm, but it answers its purpose admirably notwithstanding the prismatic fringes.

Since writing the foregoing I am gratified to be informed that another system of focusing a moving object has been introduced by Mr. McKellen. This, it is stated, proves highly effective; but as no publication of the precise means employed have yet been published, I am unable to do more at present than merely make mention of it.

#### The Photographic Society of Philadelphia.

A stated meeting of the Society was held Wednesday evening, October 6, 1886, with Vice-President John G. Bullock, in the chair.

The Committee on Membership reported the election of Mr. Edward T. Bradley as an active member.

The Executive Committee reported that the presentation pictures for 1886 were ready for distribution after the meeting.

Mr. John Sartain, in charge of the Art Department of the American Exhibition, soon to be held in London, called attention to the enterprise, and invited contributions of photographs for exhibition.

The paper announced for the evening was read by Mr. W. H. Rau, relating his experience with gelatine films abroad and at home, as follows: (See Paper.)

Mr. Walmsley stated that in his experience he had found the long drying of the rubber solution not at all necessary, 5 or 10 minutes being ample.

Mr. J. M. Wilson had made over 200 ex-

posures on films during the past summer. He used Eastman's solution for stripping, and found 5 minutes drying to be sufficient.

Mr. Wilson generally oils his negatives instead of stripping the films. He has found the stripping paper more sensitive than the ordinary negative paper, and thought probably more care was exercised in its manufacture.

Mr. Bell stated that for slightly under-timed plates he used, with good success, a modification of the ferrocyanide developer given by Mr. Henderson in the *British Journal Almanac* of 1880, page 201. Mr. Henderson made the developer up in a single solution, whose action was not always satisfactory. Mr. Bell preferred to make two stock solutions, as follows:

Water . . . . .	6 ounces	} P.
Pyro. . . . .	1 ounce	
Sulphuric acid . . . . .	1 drachm	
Water . . . . .	32 ounces	} A.
Ferrocyanide Potassium . . . . .	4 "	
Carbonate of Soda . . . . .	240 grains	
Sulphite of Soda . . . . .	240 "	

For use, mix 1 drachm of the pyro solution with 4 ounces of the alkaline solution. This developer, Mr. Bell had found, did not stain the fingers.

Mr. Bartlett failed to see the value of sulphuric acid alone in the pyro solution. It might prevent the growth of organic germs attendant upon decomposition, but in development could act as a restrainer only. In connection with sulphite of soda, however, he could easily understand its action. By combining with the soda of the sulphite, and forming sulphate of soda, it liberated the sulphurous acid, which, having a great affinity for oxygen, prevented the absorption of the same by the pyro, and preserved it from decomposition.

Mr. Carbutt and Mr. Bell had found either acids to answer the purpose.

Mr. Bartlett communicated a modification of his method of making lantern transparencies upon gelatine plates which had been published in the AMERICAN JOURNAL OF PHOTOGRAPHY.

Instead of intensifying the slide after the fixing in the hypo, he found that much better results and a more pleasing tone could be secured by developing with either

oxalate or pyro until the detail was fully out, removing the slide before it gained intensity in the developer, washing off the developer, and immediately placing it in a solution of chloride of mercury (not necessarily saturated), where it is allowed to remain until the image almost or entirely disappears. After a thorough washing from the mercury, it is placed at once in the ordinary hypo solution, where it fixes with great rapidity, the image returning with much vigor and clearness.

To the question whether such slides would be permanent, Mr. Carbutt remarked that he had employed a similar process many years ago in making transparencies with wet collodion, but at present had none of these slides in his possession. He also spoke of the rapidity with which slides could be made by this intensification before fixing.

A question in the box read as follows: After a negative has once been dried, will a subsequent washing remove hypo that was not eliminated in the first washing?

The querist being desirous of intensifying a negative which he is not *sure* has had sufficient washing, is informed by a professional photographer that no amount of washing will remove the hypo left in a film that has once been dried. If this *is* so, is there any method of procedure to attain the desired result?

Mr. Bell suggested the use of a weak solution of hydrochloric acid before the second washing.

Mr. Bement had frequently re-washed plates in which in some cases the hypo was present to such a degree that they were moist to the touch, and was satisfied that the second washing entirely eliminated the hypo.

Mr. John Bullock expressed surprise that Labarques solution was not more frequently used for eliminating hypo from both prints and negatives. He had used it for several years with complete success in the proportion of  $\frac{1}{2}$  oz. to the gallon of water. If used too strong, it would soften, and even remove the film; but as given above, it was perfectly safe, and greatly reduced the time necessary for washing.

Mr. Carbutt showed some beautiful transparencies, made on plates he is now preparing, in which the emulsion is supported on fine ground glass. The smooth side of the glass is coated, and in mounting for the window the transparency is simply covered with a piece of plain glass, which may be made from a useless negative, the extra piece of ground glass not being necessary. Made in this way, the cost of the transparency is greatly reduced, and the picture can be seen from the proper side, which ordinarily is not the case.

Mr. Dodge showed some good 5 x 8 pictures made by himself, and also some by Mr. Frederick Berwick, a California amateur, which were taken on homemade plates with a homemade camera.

The Wells & Hope Co. presented the Society with a framed callotype picture, made from an 18 x 22 negative, by Mr. C. H. James, representing Mr. G. W. Child's summer residence. It is a fine specimen of work by this process, and a vote of thanks was tendered the company for their generous gift.

The thanks of the Society were also voted to Mr. James Monaghan, for the presentation of two 14 x 17 photographs, made by him, on Carbutt's special plates, with a Zentmayer lens. One was an interior of the Church of St. Agatha, and the other showed the new City Hall Tower, and both were remarkable for their fine quality.

Adjourned. ROBERT S. REDFIELD,  
*Secretary.*

#### Experience with Gelatine Films Abroad and at Home.

Read before the Photographic Society of Philadelphia,  
by William H. Rau.

Sometime in the spring of this year I determined on a trip to Italy, intending to embrace in a short time Venice, Verona, Milan, Florence, Rome and Naples. Having had a taste of the fine material there when returning from Egypt, in 1882, I was anxious to secure a series of negatives for lantern slides of the many subjects to be found in that land of pictures. Having definitely settled upon a date for sailing, my time was limited in which to get together an outfit with every requirement for a distant journey. A member of this

society showed me some film negatives he had just made, which were very fine, and equal in quality to any negatives I have seen. In corresponding with the Eastman Company, I was assured that if I followed instructions, I would surely succeed with their films, at the same time they sent me a sample roll to try. My outfit was 4 x 5 in size—having two roll holders marked 1 and 2; a Beck lens, with a Hoover shutter mounted in it, with pneumatic, instantaneous and time exposers; a Darlot wide angle lens, and an ordinary finder adjusted over the top; a light tripod and enough films put up in rolls of 48 to make over 1000 exposures.

My outfit, with the exception of the tripod, was carried in a canvas case, with hinged lid having a catch and lock combined. All the rolls with boxes of films did not more than one-third fill my 16 inch valise, in which I also carried a supply of cut sheets of orange paper, rubber bands, a tool handle, Ruby lamp, Ruby cloth, extra bulb, etc., many of which were necessary during the trip. I had with me a number of small memorandum books to register the exposures.

In commenting on the compactness and lightness of this outfit, I could not help comparing it with two previous trips made, one in 1874 to the South Pacific on the Transit of Venus Expedition, when tons of material were taken for the dark room alone (using wet plates), and again in 1881 when making the trip to the Orient, when the weight of glass (dry plates) and outfit for 1800 negatives was about 2000 pounds, requiring special and expensive packing. A number of my friends smiled and shook their heads in doubt when I talked of using stripping films only, no glass; but as I had given them a trial, and found them of a good quality, and quite rapid, I felt I could stand some risk, in view of the fact that so many more negatives could be made, and much expense and annoyance in traveling saved.

Together with a friend, I sailed on May 8th for Antwerp, arriving on May 19th. We had the usual fear of custom house officials, but our baggage was not opened, but promptly passed through. Our ob-

jective point was Naples, and we determined to get there as quickly as possible, to avoid cholera and the heat, and work north towards Paris via Switzerland.

We rested the first night ashore in Antwerp, a city full of fine subjects, promising ourselves a treat here before sailing for home. We left for Brussels before noon on the following day, and just before starting made a picture of the peculiar engines and cars used on the continent. We found more than we could do in Brussels in the half day spent there; but we hoped to come back on our way home. We left Brussels about midnight, and on the lightning train arrived in Cologne at 5.40, making the run of 116 miles in six and a half hours. We crossed the borders of Germany at Herbesthal, where all luggage is supposed to be examined; but we did not open out any of ours, as we had nothing but hand satchels. After resting an hour, we secured a carriage and had the driver take us to the places we had made a list of. The day being a fine one, we gathered in many subjects, such as towers of the old Roman walls, one of which had been converted into a private mansion, with elegant grounds; another into a brewery and summer garden.

The crowning glory of Cologne is its magnificent cathedral, which is, by all odds, the finest gothic structure in existence; one could spend days in photographing its many details for the architect. I made several panoramic views from the towers just at the apex of the roof. I must confess to as much weariness in going up and down the dome as in climbing Mt. Sinai.

A good idea of the enormous heights of the towers can best be obtained from the village of Deutz across the Rhine, which gives a fine view, introducing a bridge of boats in the foreground. We left Cologne in a Rhine steamer, "Der Deutsche Kaiser," early Sunday morning, and with difficulty secured places, as the boat was crowded with passengers.

However, we had a position in the stern, which allowed us to make instantaneous views on either side and over the stern. En route to Mayence, we passed the finest scenery of the Rhine.

The first choice views are near Koenigs-winter, where the mountains seem to crowd close to the banks. Here is the rock and castle of Drachenfels, the latter in ruins. A new hotel, built in the style of a castle, stands up on one of the famous seven mountains. We pass numerous picturesque villages and various river crafts, many of which are close enough to get shots at with a shutter. A peculiarity of the boats is, that the masts all hinge, and they can be laid on deck when passing under the many fine bridges crossing the Rhine. Nearly all the bridges are stone and iron, and have towers at each end. Afternoon we enter the narrow parts of the stream near the Lorelei, where a pilot is taken on board, and in a few hours arrive at Coblenz, at the confluence of the Rhine and Moselle, opposite to which rises the celebrated Fortress of Ehrenbreitstein. The day ended in rain and dark weather, so that no-pictures could be made.

The experience gained in using my Hoover shutter and roll holders was worth considerable, as it gave me practice in making rapid changes. At once having sprung the shutter, I put in the slide, set the shutter, wound over a new surface, again drew the slide, and secured a second exposure on any swiftly moving object, sighting it through my finder. I had previously set my focus and made a mark on the bed of the camera, so that it could be set without a head cloth. Passing Stolzenfels, Bingen and many other interesting places, we arrived at Mayence about 10 o'clock P. M. The next day we had a carriage take us around the city of Mayence, and secured many negatives of the Romanesque architecture, as the city abounds in Roman antiquities.

We next visited Heidelberg, which we reached late in the day; but not having any time to delay, we made our exposures on the fine old ruined castle from the Molkencur while the rain was falling.

Leaving Heidelberg at midnight, we arrived in Luzerne at 10 o'clock the next morning. One could spend many days in Luzerne and about the lakes and not exhaust the subject surrounding him.

Our stay on Lake Luzerne was made at

the village of Gersau, which lies about half way between Luzerne and Fluelen. Gersau is full of choice Swiss cottages and chalets, and nestles at the feet of the high Alps. We made an excursion by steamer over the lake to Tellskapelle, the spot where Tell sprang from the boat of the tyrant Gessler. We climbed up the hill some seven hundred feet to the celebrated Axenstrasse, along which we walked for miles, until we reached that place where the road pierces the Axenberg, many hundred feet above the lake, and is tunnelled through the rock in galleries, forming one of the most wonderful of Swiss mountain roads. Leaving the tunnel, we come in sight of the St. Gothard Pass entrance, some miles away, where is situated Fluelen. We are now surrounded by snowy Alpine peaks, which afford a number of fine views.

We next go over part of the celebrated St. Gothard Pass by train, making our first stops at Goeshenen, at the mouth of the long tunnel. To properly see the St. Gothard Pass, one must walk it, as we saw many doing; of course, you can see in a train, but too briefly. An hour's climb from Goeshenen brings us to the Devil's Bridge, where the Reuss tumbles and falls over enormous boulders. Here and along the route we made a number of exposures of the wild mountain gorge while a drizzling rain was falling.

Returning to Goeshenen, we take the train for Milan, passing through the famous St. Gothard Tunnel, ten and a half miles long, and in thirty-five minutes arrive at Airolo, and begin the descent, arriving at Chiasso, the border of Italy, where our luggage is carried out and examined. This is the only troublesome place with the customs, as my many packages of films looked suspiciously like tobacco done up, and I just stopped an official from drawing my slide. An officer speaking English was called, who passed me through all right. We next passed Lakes Lugano and Como, and reached Milan at 8 o'clock at night. We learned here that cholera was gaining a hold, and that it would not be safe for us to risk going any further into Italy, as it was late in May and very warm. Content-

ing ourselves with a few views of the cathedral, and a few other important subjects, such as the Theatre de la Scala and statue of Leonardo di Vinci, we returned to Switzerland, going to Geneva via the Mt. Cenis Tunnel, making no stops.

Geneva affords a variety of subjects for the camera—splendid buildings, picturesque streets, the Rhone, the lake, and many historical buildings, among which we were shown the house of Calvin. We made a red letter day excursion by steamer on Lake Geneva to Chillon, where we had a stay of several hours, taking in the well-known Castle of Chillon, and making a number of exposures with the camera held in the hand and using a shutter. Fortunately the sun was in favor all day, and secured us a number of fine water effects with the villages on the banks of the lake. The next stopping place was Paris. The weather during the first five days was very bad, being rainy and misty continually. I almost despaired of getting any exposures, but in the meantime secured a police permit to photograph in the streets, also one for the galleries of the Louvre. I met Mr. Fassit, of this Society, there, and he was preparing his camera for a siege of Paris, having a small outfit with him. I made a number of exposures from his hotel window on the Avenue des Opera, looking towards the Grand Opera House. I also made a number of exposures on interiors and statuary in the Louvre. Having some knowledge of Paris, I was enabled to get round quite rapidly, while good weather lasted, without losing valuable time. Securing an open barouche, we drove quickly to the numerous fine monuments, and whenever possible made instantaneous exposures. In such cases, I opened the lens nearly full, as I feared the films were not as rapid as the most rapid plates, and as I had no sunlight. Having spent eight days in Paris, three of which were fairly good, we started for London, the City of Fogs and of difficult photography. Three of the days spent in London were bad, only early in the morning was there any clear sunlight; but I noticed at night it was usually bright overhead. The only exposures I made were done early in the morning

before 7 o'clock; and at night I found it unsafe to change my rolls before 10 o'clock, as the light was still strong enough to fog. We made a trip to Windsor, where the wind was very annoying, coming in gusts and blowing the foliage. At Oxford we secured a number of the old College buildings, and an instantaneous view of the river Isis, where the boat races take place. Leamington was our next stopping place, from which we first went to Warwick Castle, where we were unable to photograph without a permit. Kenilworth was next visited, where no restrictions prevented us from doing all we wanted to. Returning to London, we packed up, previous to going to Antwerp, via the Harwich route. Leaving all unnecessary baggage at Antwerp, we started for Holland, making our first stop at Rotterdam, where guides are so persistent that we must almost club them off. The weather was only fair here, partly clear and again very misty; however, the average was good. The Hague was not so good, the weather cool and chilly; but in Amsterdam we had a delightful day, which we enjoyed in walking to the various canals, streets and buildings. The boys here were more annoying than at any other place, and I fear I would not have made many exposures without the pneumatic bulb, which acts without being seen or heard. Returning again to Antwerp, we had two very clear sunny days in which to see this growing city and make pictures. Two of the most striking features of Antwerp are the Flemish horses and the dogs in their carts. These I had no trouble in getting, as they are seen everywhere. The former especially on the docks, where heavy traffic is done.

Leaving Antwerp, June 26th, we reached home July 8th, having been away just two months. During this time I made about seven hundred exposures in all kinds of weather and under all conditions, duplicating everything whenever possible. I carried with me an extra reel for each roll to save unrolling, this allowed the exposed roll to be packed at once in a box and wrapped in orange paper and numbered and marked. On reaching home, I was in doubt about the development, as I had been

advised to use oxalate; but after a few trials, I saw that pyro was better, and also that potash (the regular Carbutt formula) was better in my hands than the soda recommended by Eastman. Oxalate was advised more because it had no tendency to harden the substratum. As many perhaps do not know the nature of the film, I will quote briefly from Eastman's circular:

"The American film consists of a film of insoluble, sensitive, gelatine emulsion attached to a paper supported by means of a layer of soluble, plain gelatine. The paper serves as a temporary support during the operations of exposure, developing, fixing and washing. After which the film is laid down on a prepared sheet of glass, the paper is removed by warm water, which dissolves the soluble, gelatine layer and leaves the film on the glass; the paper is then replaced by a varnish of thick gelatine and glycerine, and the whole stripped from the glass ready for printing."

On filling my roll, however, I invariably drew the slide (after the roll was in position), and drew a pencil mark on each end of the first piece. This indicated the first exposure. I then started the visible indicator pointing away from me, so that it starts the same each time. This is absolutely necessary to insure against overlapping exposures. Also keep an accurate register, and wind on a new surface immediately after making an exposure. By getting into this system there can be no doubt as to the exposures having been made. To begin the development, I first unrolled the paper to the beginning, and had a glass cut the exact length of the exposure, and cut the pieces off with a long shears at one cut. Then the film is placed in a porcelain dish, and a stream of water allowed to run on its surface; this I found positively prevented any air bells forming. When limp, throw off the water, and pour on the developer, and proceed the same as with a dry plate, using very little developer. Examine it by strong transmitted light; as they seem denser than they really are, allowance must be made for the paper, which is afterwards removed. Any amount of density can be obtained, either by adding pyro or bromide, or simply long devel-

opment. I prefer the pyro, as they can be gradually reduced again if too dense with dilute oxalic acid solution. Experience only will show you when the desired density is reached; it is usually when the image has sunk into the film. I would not advise developing more than one film at a time, although a number can be placed in the dish at once. Use fresh developer on each picture, as it loses strength, and will not give good results on using a second time. Wash well, and put face down in a deep dish, of hypo four ounces, water one pint. I placed as many as fifty in the same fixing bath at one time, moving them every little while; and allowed a dish full to soak in water all night, and washed an hour in running water in the morning. They are next transferred to glass, which is done by coating clean glass, a size larger than the picture, with rubber—solution, five grains of pure rubber to the ounce of benzine, and allowing it to dry at least eight or ten hours. This is my experience; for if not dry, the film will subsequently in the hot water come up on the edges. Slip the glass plate under the negative, which should be face down in the water, and lift them up together; drain well, and remove the water by scraping with a rubber squeegee, and set aside to dry. When thoroughly dry, and not before, place the glass with paper up, in a rubber tray, and pour hot water on it, allowing it to soak a minute; then pour off, and add boiling water; this will blister the paper; and by gently starting the edge with the blade of a knife, the paper can be gently lifted away. Remove from the film with warm water all traces of the soluble substratum which was between the paper and the film.

The image bearing film is now on the glass with the paper removed. If intensification should be necessary, the operation can be performed in the same manner as with the dry plates.

My first idea was not to remove this film from the glass, but to use it only for lantern slides where the negative could be reversed. But during my absence Mr. Eastman introduced a gelatine skin which can be swelled and floated over the film on the glass and gently squeezed and allowed to

dry, after which the whole can be readily stripped from the glass, only leaving the rubber on the film side, which can easily be removed with benzine. These skins have smooth and glossy surfaces; the glossy one should be squeegeed next the film, as it adheres better. In applying it, first slip the skin into the water, and slide it under obliquely. Never attempt to remove it from the glass until thoroughly dry, as it will pull out of shape. Spotting, painting out the skies, etc., can now be done on either side. Alum is not used in any of the solutions; for any film that can stand boiling water surely will not frill, but the use of alum may harden the substratum, and prevent the removal of the paper. The above is the result of weeks of experience and practice, and may not work in the hands of every one without some practice. It is not strictly in accordance with Eastman's formula. In conclusion, I would state that whenever I had good light I have not lost a negative, in as much as the coating on the paper is more even than glass, and the film uniform in quality. The process has many advantages over any glass plates. It does not give halation, no matter how strong the contrast; it works clean to the edges. The film can be thoroughly washed free from chemicals, as the soaking it gets in hot water surely must dissolve anything that may remain. For interiors with great contrast it is excellent, and the use of the film on paper and in a roll holder certainly gives one many opportunities that would be missed were glass used. They are readily packed. True, it requires great care and cleanliness and considerable labor to finish them; but were I going again on an extended trip, I should use the same method, only using a larger size. I have with me a number of lantern slides, from negatives made on this trip, which will be shown after the meeting.

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THE New York Amateur Photographic Society has kindly sent in the report of its proceedings of the last meeting. Unfortunately our space is too limited for the publication of the entire minutes, and any abridgment would abstract too much from the interesting information it contains.

## OUR PICTURE.

Our readers will find in the present number of the JOURNAL the interesting narration of Mr. William H. Rau, of his experience with the Eastman roll holder and stripping films.

When he started upon his journey, we predicted success, but did not anticipate such superb results as he has brought back. To the beauty secured by the technical excellency of these films, Mr. Rau has added the charm of artistic selection. Many of the views are complete pictures in themselves, and this, in connection with their historic interest makes his collection a most valuable one.

As negatives, the films are perfection, and are equal to the best work made upon glass. Indeed, many subjects were secured, such as interiors of churches, museums, etc., which it would have been impossible to obtain upon glass without halation.

The special view which has been selected for illustration is only one out of many choice ones, chosen for its artistic as well as historic interest.

It is a view of Lake Lucerne and the village of Fluelen, a spot hallowed as the sanctuary of liberty; around which those memorable events cluster which gave freedom to Switzerland.

Its very shores witnessed many a heroic deed of the patriot Tell.

We have selected the excellent process of the Photo-Gravure Co., of New York, to give our readers an example of their beautiful work, by which the good qualities of the negative have received an ample translation.

WE are pleased to know that the Committee on Science and Arts of the Franklin Institute, Philadelphia, has recommended the award of the Scott Legacy Medal and Premium to Mr. Fred E. Ives, for his chlorophyl process of photographing colors according to their usual intensity.

The committee, after a very careful examination of the subject, very justly decided that Mr. Ives' process is the first working, practical process of photographing colors in their relative degree of light and shade as they impress the eye, and

that Mr. Ives is entitled to high commendation *for the complete publication in all its details* of his process, as well as the high degree of perfection of the results obtained; certainly unequaled up to the time of its first publication in December, 1879, and unsurpassed, if equaled, up to the present time.

WE have received from the London Autotype Co. a lovely artistic picture, the composition of Mr. P. H. Emerson, who has written many good common sense papers on the relation of photography to art.

The present picture is the first from which we have had an opportunity to judge of the taste of Mr. Emerson.

It proves he is not only an artist in theory but in practice.

The picture represents two persons of rustic habits in a very picturesque boat, engaged in gathering water lillies.

Nothing could be more natural and graceful than the pose of these figures—the one with the oars in his hands steadying the boat, while his companion reaches forward to secure a flower from the water's edge. There is a fine gradation in the tones and soft reflections, which relieve the densest shadows and give harmony to the whole picture.

In a word, the picture is a pleasing subject, rendered with taste and artistic judgment.

*The British Journal of Photography* for September 10th has a Supplement, a Photoint, by the Automatic Engraving Co., Wellesden Green. It represents a group of the members of the Photographic Convention of the United Kingdom, held recently at Derby.

Without exception it is the finest work of the kind we have ever seen. The range of tints, from the deepest blacks of the shadows to the highest lights, is most remarkable. We have had it framed for our office, to show to artists who are continually complaining, and not without justice, of the falling off of mechanical processes in rendering the gradations of shadows of their careful productions.

The negative undoubtedly is a good one, and Mr. Richard Keen may congratulate himself in having its good qualities translated so faithfully.

THE *London Amateur Photographer* gets rather the best of the artists in its remarks upon the determination of a number of landscape painters to omit in future from the titles of their exhibited pictures any names by means of which the exact localities in which they have been painted may be identified. The cause of this return to

the practice of the old artists is the frequent devastation of beautiful sites by tourists and others unqualified to enjoy what they find in nature. The artists unwittingly assisting these devastators. Their titles will be of a vague, indefinite character, such as "A Summer Morning," "Repose," etc.

The editor of the above paper naively intimates that the artists might give their titles a "three-fold blazon," with minute, directions of the exact locality, and the easiest mode of access thereto, for all the advantage the information would serve these *devastators*; since the artist generally so idealizes his subject as to leave but little of *crude* nature for the devastator to recognize the spot, though he search it diligently.

### October Bargain List.

#### Accessories:

- 1—Papier Mache, Fire Place and Cabinet combined, fair condition, . . . 8 00
- 1—Papier Mache Pedestals and Bases, good order, each . . . . . 3 50
- 1—Papier Mache Wainscoting, fair order, . . . . . 3 50
- 1—Universal Position Chair, Crimson Terry; all Attachments except Baby Chair; good as new . . . . . 30 00
- Spencer Head-rest . . . . . 11 00
- 1—Floor Rug, 8x8 feet . . . . . 10 00
- 1—Drapery . . . . . 4 00
- 1—Drapery . . . . . 6 00
- 1—Stone Wall . . . . . 2 50
- 1—Rustic Stile in good condition. Price, new, \$8.00, will sell for . . . . . 4 00
- 1—Centennial Camera Stand, in good condition . . . . . 11 00
- 2—Tall Head Rests, price each . . . . . 2 00
- 1—Papier Mache Log, 2 feet long . . . . . 2 00
- 1—Papier Mache Rock, 45 in. high . . . . . 7 00
- 1—Papier Mache Balustrade . . . . . 7 00
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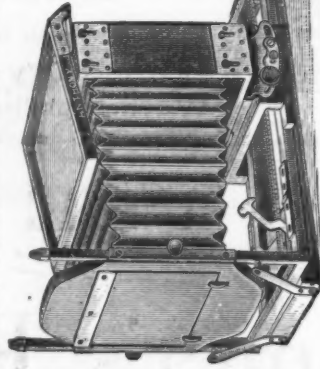
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